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Bharatanatya Mahotsava



Veterans Honoured

"GANAKALA SHREE ELECT



V. PRAVEEN

"GUNAGRAHI"
WISHES YOU ALL A HAPPY
AND A PROSPEROUS
NEW YEAR"

ಕರ್ನಾಟಕ ರಾಜ್ಯೋತ್ಸವ

"ಎಲ್ಲಾ ದರೂ ಇರು ಎಂತಾದರು ಇರು ಎಂದೆಂದಿಗೂ ನೀ ಕನ್ನಡವಾಗಿದು"

ಕನ್ನಡ ಗೋವಿಂಧ ಓ ಮುನ್ನಿನ ಕರು ಕನ್ನಡದತನ ಒಂದಿಷ್ಟು ನೆನೆಸು ಕನ್ನಡರು" - ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು

ಕನ್ನಡ ಕುಲಭೃತರೆಲ್ಲರ ಅವಿವರ ಪ್ರಮುಖ ಮತ್ತು ಮಹತ್ವಾಕಾಂಕ್ಷೆಯಾದ ಪ್ರಬಲವೇ ಎಂಥ ಕರ್ನಾಟಕ, 1956 ನವೆಂಬರ್ 1ರಂದು ಬೆಳೆದ ಕನ್ನಡದಾದಿ - "ಕರ್ನಾಟಕದ ಕುಲದಾಯಿ."

ಈ ಕರ್ನಾಟಕದ ಮನ ಪ್ರೇಮಕವನೋದಯ ಪ್ರೇಕ್ಷ್ಯಭೂಮಿ. ಆಸಾಧಾರಣವಾದುದನ್ನು ಸಾಧಿಸಲು ಸ್ವಲ್ಪಕೆ ನೀಡುವ ನೆಲ, ಕಲೆಗಳ ತವರು, ಸಾಹಿತ್ಯ ಸಂಸ್ಕೃತಿಗಳ ಅಗರ. ಚ್ಚಾನದ ಅಪೂರ್ವ ಭಂಡಾರ. ಪಂಪ, ರನ್ನ, ಪೊನ್ನ, ಮಧ್ವರಂಜಿತ ಕವಿಪುಂಗವೂ, ಬಹದ, ಅಲ್ಲಮರಂಜಿತ ಶೈಷ್ಯ ಪಟಕವಾರೂ, ದಾಸವೇಣೀರೂ ತಮ್ಮ ತನುಮನಧನಗಳಿಂದ ಕನ್ನಡ ಸಾಹಿತ್ಯ, ಸಂಸ್ಕೃತಿಯನ್ನು ಪ್ರೀತಿಯಗೊಳಿಸಿ ಬರಹರಣೆಯರಾಗಿದ್ದಾರೆ. ಸಾಹಿತ್ಯ ಕೀರ್ತಿವ ಅಮೃತವಪ್ರಶಸ್ತಿ ಚ್ಚಾನವೀತವಪ್ರಶಸ್ತಿ ವಿಶೇಷರಾದ ಕುವೆಂಪು, ದ.ರಾ. ಬೇಂದ್ರೆ, ಮಾಸ್ತಿ ಬೆಂಕಬೀರ್ ಅಯ್ಯಂಗಾರ್, ಶಿವರಾಮ ಕಾರಂತ, ವಿ.ಕ್ರ. ಗೋಕಾಕ್, ಯು. ಆರ್. ಅನಂತಮೂರ್ತಿ, ಗಿರೀಶ್ ಕಾರ್ನಾಡ್ ರಂಜಿತ ಮೃತ ಸಾಹಿತಿಗಳು, ಕಲಾವಿದರು, ಸಂಗೀತಪ್ರವೃತ್ತಿ, ವಿಜ್ಞಾನಿಗಳು, ಕ್ರೀಡಾಪಟುಗಳು ತಮ್ಮ ಅಪ್ರತಿಮ ಸಾಧನೆಗಳಿಂದ ವಿಶ್ವಭೂಪಟದಲ್ಲಿ ಕರ್ನಾಟಕದ ಛಾಪು ಮೂಡಿಸಿರುವುದು ನಾಡಿನ ಜನತೆ ವೆದ್ಯೆ ಪಡುವ ಸಂಗತಿ.

ಅಂತಹ ಶೈಷ್ಯ ಸಾಹಿತ್ಯ ಮತ್ತು ಸಂಸ್ಕೃತಿಯ ದಾರುಕುದಾರರಾದ ಸಾಷ್ಟ ಕನ್ನಡಾಂಜೆಯ ತೀರ್ತಿ ಎಲ್ಲೆಡೆ ಬೋಳಗುವಂತೆ ಕಾರ್ಯಾಚರಣೆ ರವಾಗಲೀನಾ. ಛಾಪುಕೃತಿಯನ್ನು ಬೆಳಗಲೀನಾ.

ಸಾಂಸ್ಕೃತಿಕ ಪರಂಪರೆಯ ಪೋಷಣೆ.

- ಕಲೆ ಹಾಗೂ ಸಾಹಿತ್ಯ ಕೀರ್ತಿದಲ್ಲಿ ಅಪ್ರತಿಮ ಸೇವೆ ಸಲ್ಲಿಸಿದ ಕಲಾವಿದರ ಮಾಹಾರಣವನ್ನು 250 ರಿಂದ 500 ರೂಗಳಿಗೆ ಹೆಚ್ಚಿಸಲಾಗಿದೆ.
- ವಿನ್ಯಾಸಕರ ದಾಸ ಸಾಹಿತ್ಯ ವಾಹಿನಿ ಯೋಜನೆಯ ಮೂಲಕ ದಾಸವೇಣೀರ 16,000 ಕ್ಕೂ ಹೆಚ್ಚು ದಾಸರ ಕೀರ್ತಿಗಳನ್ನು ಕಂಪ್ಯೂಟರ್ ನಲ್ಲಿ ಅಳವಡಿಸಿ ವಿಶ್ವವೆಲ್ಲೆಡೆ ಲಭ್ಯವಾಗುವಂತೆ ವ್ಯವಸ್ಥೆ ಕಲ್ಪಿಸಲಾಗಿದೆ.
- ಯುವಜನಾಂಗದಲ್ಲಿ ಸಾಂಸ್ಕೃತಿಕ ಜಾಗೃತಿ ಮೂಡಿಸಲು ಯುವಪ್ರತಿಭೆ - ಸ್ಪಂದನವಿಶೇಷ ಕಾರ್ಯಕ್ರಮ.
- ಎಲ್ಲ ಕಲೆಗಳನ್ನೂ ಒಂದೇ ಸೂರಿನಡಿ ತರುವ ಕಲಾಕ್ಷಾಮ ಯೋಜನೆ
- ಸಾಹಿತ್ಯ ಸಂಗೀತ ಮತ್ತು ದಿಕ್ಸಂಚಾರದಲ್ಲಿ ವಿಶಿಷ್ಟ ಸೇವೆ ಸಲ್ಲಿಸಿದ ಬೇತರಗಳಿಗೆ ರಾಜ್ಯ ಹಾಗೂ ರಾಷ್ಟ್ರ ಮಟ್ಟದ ಪ್ರಶಸ್ತಿಗಳು.
- ಸಾಂಸ್ಕೃತಿಕ ಡೈರೆಕ್ಟರಿ - ರಾಜ್ಯಾದ್ಯಂತ ಎಲ್ಲಾ ಜಾನಪದ ಮತ್ತು ರಾಜಕಲಾವಿದರ ಮಾಹಿತಿ ಕಂಪ್ಯೂಟರ್ ನಲ್ಲಿ ಅಳವಡಿಸಿ
- ಪ್ರಾಚ್ಯ ಮತ್ತು ಗೃಹ ಡೈರೆಕ್ಟರಿ ಮೂಲಕ ರಾಜ್ಯದ 3,000 ಕ್ಕೂ ಹೆಚ್ಚು ಐತಿಹಾಸಿಕ ಸ್ಮಾರಕಗಳು ಹಾಗೂ ಎಲ್ಲ ಮತ್ತು ಸಂಗ್ರಹಾಲಯಗಳ ಒಗ್ಗು ಮೂಡಿಸಿ ಹಾಗೂ ಛಾಪುಕೃತಗಳು ಕಂಪ್ಯೂಟರ್ ನಲ್ಲಿ ಅಳವಡಿಸಿ.
- ಸಾಂಸ್ಕೃತಿಕ ಚಟುವಟಿಕೆಗಳ ವೀರಂದಿ ಕರಣ- ಸಾಬ್ಬಾಳು ಕೇಂದ್ರಗಳ ಸಾಂಸ್ಕೃತಿಕ ಸಂಸ್ಥೆಗಳಿಗೆ 25,000 ರೂಗಳ ಧನ ಸಹಾಯ.

ಕನ್ನಡಕ್ಕೆ ಹೆಚ್ಚಿನ ಓತ್ತಾಸೆ

- 1 ರಿಂದ 10ನೇ ತರಗತಿಯವರೆಗೆ ಕನ್ನಡ ಮಾಧ್ಯಮದಲ್ಲಿ ವ್ಯಾಸಂಗ ಮಾಡಿದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಬಿ.ಇ. ಎಂ.ಬಿ.ಬಿ.ಎಸ್. ಮತ್ತು ಪಿ.ಹಿ.ಎಸ್. ಕೋರ್ಸುಗಳ ಪ್ರವೇಶದಲ್ಲಿ ಶೇ. 5 ರಷ್ಟು ಸಮಾನಾಂತರ ಒಳಮಾಡಲಾಡಿದೆ.
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- 1 ರಿಂದ 10ನೇ ತರಗತಿಯವರೆಗೆ ಕನ್ನಡ ಮಾಧ್ಯಮದಲ್ಲಿ ವ್ಯಾಸಂಗ ಮಾಡಿದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಸರ್ಕಾರಿ ಉದ್ಯೋಗಗಳಲ್ಲಿ ಶೇ. 5 ರಷ್ಟು ಸಮಾನಾಂತರ ಒಳಮಾಡಲಾಡಿದೆ.
- ತಾಂತ್ರಿಕ ಮತ್ತು ವೈದ್ಯಕೀಯ ಪದವಿ ಕೋರ್ಸುಗಳಲ್ಲಿ ಮೊದಲ ಪರ್ವದಲ್ಲಿ ಒಂದು ಪಕ್ಷ ವಿಷಯವಾಗಿ ಕನ್ನಡದ ಅಳವಡಿಕೆ.
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The Young musicians' conference President **Vivacious Mridangist Praveen**

Before he learnt walking his tiny fingers started playing on mridanga. That is how a child prodigy V. Praveen grew into much sought after and brilliant mridangist. Right from his childhood he had the right atmosphere of music. His father, M.L.Vecrabhadraiah was a leading mridangist. His house was reverberating with the sound of mridanga. And a host of vidwans used to gather at his place. Praveen had the laya (rhythm) and mridanga in his blood. His inherent aptitude towards mridanga was well nurtured by his father. The surrounding atmosphere and ambience added to the zeal of the mridangist-boy. Praveen was also fortunate to be trained by the legendary mridangist Plaghat T.S. Mani Iyer. Soon he drew the attention of the artistes and rasikas. His debut performance was also noteworthy. It was at the age of seven, that Praveen made his first bow by accompanying the great vocalist Chembai Vaidyanatha Bhagavata. From then onwards his musical journey has been a successful one. He never looked back. He has accompanied almost all the top ranking vidwans in their concerts held throughout India and abroad. Praveen has been featured in the most enchanting jugalbandhi concerts with topnotch artistes. Needless to say that he has been a regular performer during the Radio Sangeetha Sammelans and Doordarshan programmes.

He has won several prizes, honours, awards and titles from prestigious music organisations. "The Best Mridanga Player award" (Music Academy, Chennai), "Bala Nandi Award" (Tamil Isai Sangham, Vellur), "Laya Kala Praithibha" (The Percussive Arts Centre, Bangalore) are some of the quotable feathers in his cap of glory. At present, he teaches mridanga at the Indian Institute of Science and Kendriya Vidyalayas. Praveen also imparts training under the banner of his own school "Praveen Academy of Percussion".

V. Praveen has been selected to preside over the Young Musicians' Conference of the Karnataka Gana Kala Parishath to be held on 4 and 5 January 2003 at Mumbai. He will be conferred the title of "Gana Kala Sri" at the Sadas.

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and a salutation to the audience for the success of the programme.

This was followed by a highly communicative abhinaya number, a krithi of Shankar Iyer, "Mahadeva Shiva Shambho" (Revathi raga, adi tala). The varied traits of Lord Shiva were visualised by her. The highlight of her recital was a varna in Charukeshi raga addressed to Lord Muruga. The virahotkhanthita nayika came alive in her delineation and impromptu improvisations. The encompassing nritta with a scintillating footwork and combination of adavus and the sensitive abhinaya was endearing.

The post interval session began with a rendition of a Brahmananda saraswathi composition on Goddess Durga set to Mishra mand raga. She artistically presented Dashavataaras winning instant approbation from the packed audience. She displayed her versatility and hold over the pure technique of Bharatanatyam in the concluding tillana set to a rare Shrivasthi raga. One could witness the specialities of Pandanallur style throughout her performance.



Dr. A. H. Rama Rao & Sudha Rao Play

Medha Dixit delights

With attractive gaits, appropriate dance lines and symmetrical stances Medha Dixit, a disciple of seasoned dancer Poornima Ashok gave a creditable account of her talent and artistry in her Bharatanatyam performance held at Bangalore Gayana Samaja. Though one wished to see variety in adavus, Medha executed tattu, naattu, jaaru and pakkaadavus with confidence. She rendered 'Shankara Sri Giri' with precision. Lalgudi Jayaraman's Charukeshi vama 'Innum enmanam ariyada' explicating a vitahotkhanthita nayika was delineated with aplomb. The padaabhinaya was excellent and to the point. Some of the neck movements were also in right place. Hence, the nritta, nritya and abhinaya had the correct representation. In the rendition of a Purandaradasa pada 'Gummana kareyadire', Medha became one with child Krishna and his mother Yashoda. She gave a clear

vent to the bhavas. A Javali ('Maatada baarade', Khamach) lent full scope to the dancer to give out her best in abhinaya. Medha's mentor Poornima Ashok led a successful orchestral support which had among others D.S. Srivatsa as an evocative singer.

Resonant pizzicato festival:

The senior students of veteran and brilliant veena player R.K. Suryanarayana did their Guru proud by presenting a pizzicato (plucking instruments) festival at Bangalore Gayana Samaja under the banner of 'Sneha Spandana'. Vijayalakshmi G. Rao, Meena Murthy, Pushpa Raju, Kusuma Rao, Indu Venkatesh, Revathi Raghuram, Gayatri Suryakumar, G. Nagarathna, Sheetal Lal, R.K. Shankar and Prashanth Iyengar, all of them trained by Suryanarayana turned out a delightful performance with an enriching accompaniment provided by B.N. Ramesh (mridanga), R. Ramesh (ghata), Betta Venkatesh (morsing) and Ramu (rhythm pads). The eleven-veena-concert had unity of thought and action. The selection of krithis

REVIEWS

had variety and vibrancy. All of them were in praise of various Goddesses. The disciples had included a couple of compositions by their Guru RKS too. The concert began with a shloka "Devim vacha" followed by the majestic swarajathi by Shama Sastry in Bhairavi raga. One was impressed with the rendition of a Dikshitar krithi "Shakti sahitha Ganapathi" on Lord Ganesha.

Mysore Vasudevacharya's "Sri Chamundeshwari" (Bilahari), Swati Tirunal's "Paahi Parvathanandini" (Arabhi) and Sri Shankaracharya's Ashtaka 'He Kadambavanacharinim' (ragamalika) sustained the interest of the audience. 'Paahi maam Sri Rajarajeshwari' by Ramaswamy Shivan in Janaranjini raga, 'Nadaswara Lokeshwari' (by R.K. Suryanarayana, like Chandrakans), 'Rajarajithe' (Niroshith), Veene Venkatagiriappa's Nagma (Keeravani), RKS' Shivananjini and others brought out the practised skill of the players.

Successful Nava Rangapraveshotsava

A novel and useful concept of encouraging economically backward but talented young dancers to perform their ambitious Rangapraveshas (or Arangetrams) could be realised in a festival of dance titled

'Nava Rangapraveshotsava'. Sri Vivekananda Kala Kendra, a State awardee organisation ably led by its secretary V.Nagaraj with an active participation from the dept. of Kannada and Culture held a nine day exclusive Rangapravesh festival at Ravindra Kalakshetra. Seventeen young aspirants trained by ten different Gurus made their maiden bow in front of packed audiences. The dancers gave out their best and brought laurels to their respective Gurus.

Splendid Shwetha Nagaraj

The Utsava was inaugurated to the strains of a veena played by Rani Satish, the Minister of Kannada and Culture. This was followed by a neat and tidy Bharatanaty performance by Shwetha Nagaraj. Molded aptly in the

rigors of the classical dance form by the veteran Guru Narmada, Shwetha did a commendable job in rendering only Kannada krithis. Though this is not a new phenomenon, Shwetha created a new experience. It would be for a better effect and impact if she could reduce the rounds around her waist and keep up a lissome physique. She began her recital with a Pushpanjali in Nata raga followed by Vyasaraaja's krithi on Lord Ganesha 'Gajamukhane Siddhidaayaka ninage vandane' (Saramathi). The Todi-jatiswara by Tanjore Quartet was decked with intricate jathis. The dancer dealt with them with practiced ease. The varied adavus enhanced the nritha.

A Devi stuti by H.S.Katti 'Durga Parameshwari' (Ranjani) provided the lyrical support to Shwetha to graphically present the greatness of the Goddess. She moved briskly on stage and froze into attractive poses. Her abhinaya was to the mark.

Shwetha had Srirangacharya's padavarna in a chain of eight ragas com-

prising Saveri, Kamavardhini, Saranga, Abhogi, Bhairavi, Hemavathi, Sriranjini and Jyothi Swaroopini ragas. The varna 'Bedavaadane naa ninage priya sakhane' focussed on a virahothkhanthita nayika. The ettukades, jathis, adavus and teermanas were all excellent. Inclusion of a devaranama (Purandara dasa), a Vachana (Basavanna) and a Bhavageethe (DVG) and meaningful execution lent variety to the fair.

Guru Narmada (nattuvanga), D.S.Srivatsa and M.K.Jayasri (vocal), Madhusudan (violin), Sarvotham (flute), Chandra sekhar (mridanga) and Prasanna kumar (morsing) reacted positively to the success of the recital.

Seshagopalan enthralled

Nadaranjani Music Sabha celebrated its first anniversary with a three day music programmes at the Mahila Mandali auditorium, Basaveshwaranagara. Veteran and an extraordinarily expert vocalist T.N.Seshagopalan enthralled the audience with his vocal skills and scholarship. Lending him viable and vivacious

accompaniments were Dr. Mysore Manjunath (violin), Mannargudi Eshwaran (mridanga) and H.P. Ramachar (khanjira). Seshagopalan's manodharma was vibrant. Mixing madhyama kala and vilamba kala in a proportioned manner, he kept up the lively tempo of the recital.

The delineation of Anandabhairavi was notable for crisp and ingenuous phrases. Dikshitar's majestic krithi 'Manasa Guruguha' shone forth with a vilamba gait. The alapana and the swaraprastaras had the stamp of TNS. Those rhythmic pauses and varieties may be credited to his versatility. Next, he took up a tricky Mandari raga. One has to be well equipped to deal with this raga. In Seshagopalan's expansion I could see many interesting phrases. The singer artistically highlighted the beauty of the prati-madhyama raga. I had had the full satisfaction of listening to a rare and potential raga. Muthaiah Bhagavata's 'Ennalutiruguchunu' with neraval at 'Veda Shashtra' tagged with a detailed swaravinyasa became a memorable experi-

ence.

The major item of his recital was certainly Kambhoji. The alapana had a regal course of development. The sangathees he wove in trishayis and his trapeze like sangathees were an audio delight. They had a fine design and direction. He displayed his effortless ease both in slow and faster tempos. 'Sri Subramanyaya namasthe' was adorned with different changes in the gait. Neraval at 'Vasavadi sakala' was a class by itself. The jet speed and melkaala swaras drew the attention of the entire audience. On the whole, it was a sumptuous classical fare.

S U C C E S S F U L B H A R A T A N A T Y A M A H O T S A V A

A 9-day unique Bharatanatya Mahotsava under the aegis of the Sangeet Natak Akademi, New Delhi with active participation of the Directorate of Kannada and Culture, Govt. of Karnataka was inaugurated by the renowned veteran danseuse Mrinalini Sarabhai at Ravindra Kalakshetra on Saturday last. The Mahotsava aims at tak-

ing stock of the state of affairs of Bharatanatya in Karnataka. Prominent Gurus draws from far off districts of Karnataka are also provided with an opportunity to demonstrate their tradition and style of dance. Thanks to the efforts of Jayanth Kastaur, Secretary of SNA, C. Somasekhar, director of DKC, Helen Acharya, the programme officer of SNA and Jayaprakash Bengeri of SNA, the Mahotsava, was almost a success in achieving the objectives. It was a delight to watch the Gurus participating in the morning sessions with their disciples. Sometimes the vintage aura that pervaded some of the Gurus' performances was interesting.

**Confident Keerti
Ramgopal**

The first evening's performances were disturbed by a high decibel. After the inaugural function, Keerti Ramgopal, a disciple of Guru Padmini Ramachandran did proud to her Guru. Her confidence and conviction in the execution of varied elements of Bharatanatya was praiseworthy. Her sthanakas were

almost perfect. Varieties of aduvus, laya precision and appropriate communicative skill marked 'Ananda natana' (Ranjini) and Annamacharya's 'Vande Vasudevam' (Sri raga). It was a good start to the festival indeed. Guru Padmini Ramachandran (nattuvanga), Neela Ramanujam (vocal), Jayaram (flute) and Janardhan (mridanga) were the successful accompanists.

Experienced dancer:

Ranjini Ganeshan Ramesh demonstrated her artistic and technical hold over her medium. This petite dancer covered the stage in attractive geometrical patterns and rendered the demanding jathis with ease. Her nritta was crisp and there were fine charis that embellished her dance. In delineating 'Kanaka Sabha sadane' (ragamalika) her portrayal of Jaladhi mathana won a big round of applause. Her total involvement in nritta and abhinaya was conspicuous. The concluding tillana in Hindola raga was notable for her refined neck and eye movements.

She was ably supported by Suryanarayana (nattuvanga), Srishuka (vocal), Vighnaraj (flute), Shankara raman (veena) and Janardhan

(mridanga).

Pratibha Prahlad excels:

One of the live wires of the Bharatanatya Mahotsava, Pratibha Prahlad lived upto her reputation. The seasoned artistry in her came to the fore. Keeping up a taut laya and crisp disposition Pratibha began her recital with a Mallari (Gambheera Nata, khanda tripata) to the accompaniment of nagaswara and dolu. The laya patterns wove on dolu came off vibrantly in her footwork. A line drawn from Maha Rudra was used to sketch the great attributes of Lord Shiva. There were both vigorous and graceful movements in its presentation.

I was surprised at her selection of Arabhi Pancharathna krithi by Thyagaraja for a detailed delineation. Of course, the structure and its presentation conform to a pada varna. She presented a comparative account of the characters of Sri Rama and Sri Krishna. Her claim of its contemporary relevance could have been more explicit. But the manner in which she portrayed the confused state of the author was endearing.

The orchestral support led by KRV Pulikeshi (nattuvanga) and P.Rama (vocal) was useful in many ways.

Uma Rao captivates

The group presentation of Uma Rao and her troupe yielded mixed results. The singing by both the vocalist and the nattuvangist could have been avoided. The slow tempo adapted and the coordination among dancers need a review.

However, I was happy to see the imprint of Kalakshetra in the presentation. A couple of dancers with stiff bodies and movements notwithstanding others did a good job of it. Pushpanjali and Choornika were followed by Thyagaraja's Nata Pancharathna krithi 'Jagadananda kaaraka'. The nritta, nrithya and abhinaya were given suitable representation. The dancers in group quickly changed their roles and elaborated the theme. In the Durga Stuti ('Om namo Mahishasura mardini') the various traits of the Devi were graphically presented. Some of the freezes filled the eyes. The presentation concluded with 'Seetha Kalyana Vaibhogame' in Kuranji raga.

Uma Rao (nattuvanga), Radha Tandaveshwara (vocal), Natarajamurthy (violin), Jayaram (flute), Jayachandra rao (mridanga) formed the musical ensemble. ◆

Indigenous playhouses

M.L.VARADPANDE *on the various types of theatres that have existed in India since ancient times.*

Whenever one thinks of an indigenous Indian playhouse one is automatically reminded of Natya Shastra's second chapter in which the author Bharata has described oblong (vikrishta), square (chaturasra) and triangular (tryasra) theatre buildings in their respective large, medium and small sizes and dimensions. He provides architectural and constructional specifications of each of these playhouses and records his preference for the vikrishtamadyama or medium sized oblong theatre hall on two counts. He states that in this 64 cubits by 32 cubits medium oblong theatre hall audiences can clearly see the dramatic action taking place on the stage and secondly a hall of such dimension is acoustically correct.

But it was not since Bharata's time alone that the Indians were staging their plays. The history of Indian drama pre-dates Bharata by centuries and we find interesting descriptions of indigenous performing arenas, auditoria, open-air theatres in ancient lit-

erary works, particularly in the Buddhist collection of Jataka stories.

Even some of the later Shilpa Shastras add to our knowledge of constructing play-houses. Commentaries on the Natya Shastra too contributed to the understanding or even mis-understanding of what Bharata wrote about the construction of the Natya Mandapas. Jain works like Rayapaseniyā Sutta not only mentions 32 types of dramas but gives details of the theatre hall, piccha-ghara-mandapa, supported by many columns, having large alters, arches, and fitted with mechanism to show moving figures.

Archaeological material, excavated monuments, caves, temple sites, inscriptions provide us with ample source material to understand the type of structures raised by Indians in the past to stage their dance and drama performances.

Though the theatres of Bharata's time or having architectural specifications and features prescribed by him have not survived, may be because material used was mostly wood, still we know of some three to four centuries old theatre buildings

which did not fail to incorporate Bharata's ideas and some of which are still used to stage classical Sanskrit plays too.

Even pre-historic cave paintings, dating back to ten thousand or more years, give us an idea about ancient performance spaces. From the cave painting of the mesolithic period at Kharwai it seems that the aboriginals used to mark the performing arena by making a furrow on the ground to segregate the performers from the audiences.

However, the most interesting cave painting showing a stage was found at Lakhajour. In this mesolithic painting we see a stage raised on poles on which we see dancers, actors and the musician, a duff player, performing a play.

Though we have found the dancing sculptures, particularly of a bronze dancing girl excavated at Mohenjodaro and also of jesters we do not exactly know where and how they used to perform. Probably they were using assembly halls excavated in Indus valley ruins.

And from the Vedic and epic literature though we know that various entertainment programmes used to be arranged during the great ritual fire sacrifices like Rajasuya or Ashwamedha Yajnas and even ritual plays were enacted as a part of the proceedings, we know practically nothing about the contemporary play-houses.

(To be concluded)

INTERVIEW WITH MRILANI SARABHAI BY DR.M.SURYA PRASAD

"I have a special place for Bangalore in my heart. It was here that my Rangapravesha was held and that too under the aegis of the Kannada Sahitya Parishath! It was here that for the first time I met the young and handsome Dr.Vikram Sarabhai who became my life partner", reminisced Mrinalini Sarabhai, the legendary dancer.

She was in the city to inaugurate the most prestigious nine-day Bharatanatya Mahotsava held under the joint auspices of Sangeet Natak Akademi, New Delhi and the Department of Kannada and Culture. Hailing from a distinguished family of Kerala, Mrinalini rose to the height of becoming a legend. She pioneered the cause of Bharatanatya. It was due to her unflinching dedication and devotion that she could carry out a quiet revolution in Gujarat in general and in Ahmedabad in particular. Hitherto an unknown form of Bharatanatya became a household name there. The Gujarathees despite the problem of language not only took to Bharatanatya but also mastered it under the guidance of their Guru affectionately being called "Amma". The alma mater 'Darpana Academy of Performing Arts' founded in 1948 became a rendezvous of artistes.

It is interesting to note that Mrinalini had to spend her childhood in Switzerland on health grounds. She was educated there. She had a strong inclination towards dance. She received training in Dalcroz, a technique of dance movements. Despite all this, she was firmly rooted and attracted towards Indian culture and arts. The alien atmosphere could no way change her. After returning to India, it was all a legend. She learnt Bharatanatya under the guidance of the great Gurus Muthukumar Pillai, Meenakshisundaram Pillai, Chockalingam Pillai and Elappa Pillai. She started performing with Ram Gopal and later on became a soloist. Besides solo performances she choreographed and presented innumerable dance dramas and features within and outside India.

"I danced everywhere who called me to perform to popularise it. This made me to tap the talents of some excellent male dancers from slums and tribals," said Mrinalini. She wants to see the life on a gigantic scale. No one is unimportant in this world. According to her "dance is a powerful medium. It can change the society. It hits us right in the heart. That is why I used this medium to highlight some of the disorders like dowry deaths, ecology, pollution etc, of the society. The message I wanted to serve could reach even the illiterate and uninitiated audiences." She continued to say, "I teach beauty in everything. The aesthetics of living is important. The wholesomeness of life lies in seeing beauty in everywhere and everything. I could see everything I liked at Shantiniketan under the able stewardship of Guru Rabindranatha Tagore. I too wanted to create such an atmosphere and ambience. That is why and how I founded the Darpana Academy. Though the institute is compact and small it is full with genuine aspirants."

For the first time she published a book containing all the compositions of the famous Tanjore Quartet. She has written many stories for children and a novel titled "This alone is

truth" with dance as its theme.

Speaking about the present trends in classical dance, she is very happy about the qualitative and quantitative growth. "To get an audience, there is a necessity to have a change in the approach. But the changes must be well within the boundaries of classicism and tradition laid down by our ancestors. One can take liberties in choreographing dance dramas but as far as solo performances are concerned the dos and don'ts of the form must strictly be followed."

Mrinalini is one of the forces behind the founding of Sangeet Natak Akademi, New Delhi. She has been a senior fellow of the Akademi. She is happy that the Akademi is doing well in accomplishing the targeted goals.

"I want to create awareness all around. I have changed the name of Arangetram or Rangapravesha to Aradhana. For, the performance of a dancer is more than a worship. I have stopped the parents of my disciples spending huge amounts on Arangetrams. I ask the debutantes not to get the saree stitched but to tie it in the old style tightly on the waist. After the performance the same saree could be used on many other occasions too. Even I do not accept plastic bouquets and other artificial things. I ask my students to use handicrafts items." There was simple humility all through her conversation.

MUMBAI MEETS Scholarly recital by Ramamani

A vocal recital by leading female vocalist of Karnataka R.A. Ramamani organised by ShreeRanjani sangeetha Subha, Dombivli was scholarly and pleased all sections of audience.

Endowed with a rich voice she started with Kedaragowla varna and offered Ganapathi sruti "Gajananayantham" in Chakravaka with crisp kalpanaswaras. Then came a Thyagaraja kriti "Makelara vicharamu". Valajapat venkatramana Bhagavathar's "Ramachandram Nannubrovana" in Ananada Bhiravi was neatly presented. Poorvi kalyani alapana was followed by "Manavajanma doddadu" of Purandaradasa with swaraprastaras impressing the audience. After rendering "Shreemannarayanane" of Shri Annamacharya she rendered Sri Jayachamaraja wadeyar kriti "Vandeham Shive" in Kadanakutoohala. Her exhaustive and effective Bhairavi alapana for Thyagaraja's kriti "Rakshapettu Neeye Doraku" and elaborate kalpanaswaras spoke for her scholarly ability. Vijayavittaladasa's "Bhakutisukhavo" in Pantuvarali in Hindustani style with Madhyama shruti was effective and entertained the audience. She concluded her recital with a Raghavendra swamy Bhajan and mangalam.

S.V.Ramachandran on violin, K.B.Ganesh on mridanga and T.N.Ramesh on Ghata aptly accompanied the vocalist.

—B. Nagabushan.



L.Seshadri Page

**ನಿಮಗಿದು ತಿಳಿದಿರಲಿ
ಸುರಕ್ಷೆ ಹೆರಿಗೆ ಯೋಜನೆ
ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳ ಗರ್ಭಿಣಿ ಮಹಿಳೆಯರಿಗೆ ರಕ್ಷಾ ಕವಚ**

ಗ್ರಾಮೀಣ ಪ್ರದೇಶದ ಮಹಿಳೆಯರ ಸುರಕ್ಷಿತತೆಯನ್ನು ಮತ್ತು ಶಿಶು ಆರೋಗ್ಯವನ್ನು ಗಮನದಲ್ಲಿಟ್ಟುಕೊಂಡು ಕರ್ನಾಟಕ ಸರ್ಕಾರ ರೂಪಿಸಿದ ಉದಾತ್ತ ಯೋಜನೆಯಿದು.

ಹೆರಿಗೆಯ ಪೂರ್ವದಲ್ಲಿ ಮತ್ತು ಹೆರಿಗೆ ನಂತರವೂ ಈ ಯೋಜನೆಯ ಸೌಲಭ್ಯ ಒದಗುವ ಮೂಲಕ ತಾಯಿಯ ಆರೋಗ್ಯ ಉಪಾಧಿ ತಾಯಿಯ ಮರಣವನ್ನು ಮತ್ತು ಶಿಶು ಮರಣವನ್ನು ತಪ್ಪಿಸುವುದು ಯೋಜನೆಯ ಮುಖ್ಯ ಗುರಿ.

ನೆನಪಿಡಿ :

- ಹೆರಿಗೆಯನ್ನು ತರಬೇತಿ ಪಡೆದವರಿಂದ ಹುಡುಗಾದ ಸ್ಥಳದಲ್ಲಿಯೇ ಮಾಡಿಸಬೇಕು. ಇದು ತಾಯಿಯ ಹಾಗೂ ಮಗುವಿನ ಆರೋಗ್ಯಕ್ಕೆ ಅತ್ಯಂತ ಮುಖ್ಯವಾದುದು.
- ಹೆರಿಗೆ ನಂತರ ತಾಯಿ ಮತ್ತು ಮಗುವಿನ ಆರೋಗ್ಯದ ಕಡೆ ಸಾಕಷ್ಟು ಗಮನ ನೀಡಬೇಕು.
- ಬಾಣಂತಿಯರಿಗೆ ಸಾಕಷ್ಟು ಪೌಷ್ಟಿಕ ಆಹಾರ ನೀಡಬೇಕು.
- ತಿರಿಯ ಮಹಿಳಾ ಆರೋಗ್ಯ ಸಹಾಯಕಿಯರು ನಿಮ್ಮ ಮನೆಗಳಿಗೆ ಕಾಲ ಕಾಲಕ್ಕೆ ಭೇಟಿ ನೀಡಿ ನಿಮ್ಮ ಆರೋಗ್ಯ ವಿಚಾರಿಸಿ ಅಗತ್ಯ ಸಲಹೆ ನೀಡುವವರು.
- ಪ್ರಾಥಮಿಕ ಆರೋಗ್ಯ ಕೇಂದ್ರ : ಉಪ ಕೇಂದ್ರಗಳಲ್ಲಿ ದೃಢರೂ, ತಿರಿಯ ಮಹಿಳಾ ಆರೋಗ್ಯ ಸಹಾಯಕಿಯರು ನಿಮಗೆ ನಿಗದಿತವಾಗಿ ಅಗತ್ಯವಾದ ಸಲಹೆ, ಸೂಚನೆ ಮತ್ತು ಸಹಕಾರವನ್ನು ನೀಡುವರು.

**ಮನೆಯಲ್ಲಿ ಹರಿಗೆ ಮಾಡಿಕೊಳ್ಳುವವರಿಗೆ ಸುರಕ್ಷೆ ಪೊಟ್ಟಣದ ಸೌಲಭ್ಯ
ಪೊಟ್ಟಣದಲ್ಲಿರುವ ಸಾಮಗ್ರಿಗಳು**

ಸಂಸ್ಕರಿಸಿದ ಹೊಸ ಬೈಡ್, ಸಂಸ್ಕರಿಸಿದ ತಳುವಾದ ಚಾಲರಿ ಬಟ್ಟೆ, ಸಂಸ್ಕರಿಸಿದ ಹೊಕ್ಕಳ ಬಳ್ಳಿ ಕಟ್ಟುವ ದಾರ, ಸಂಸ್ಕರಿಸಿದ ಗೌನ್ ಒಂದು ಹೊತ, ಸಂಸ್ಕರಿಸಿದ ಪ್ಲಾಡ್, ಸಂಸ್ಕರಿಸಿದ ಹೊಕ್ಕಳ ಬಳ್ಳಿ ಕ್ಲಾಂಪ್, ಸೋಪ್, ಪ್ಲಾಸ್ಟಿಕ್, ಅಂಟಿಸೆಪ್ಟಿಕ್ ರೋಸನ್ ಮತ್ತು ಟವರ್.

ಈ ಬಗ್ಗೆ ಅಗತ್ಯ ಮಾಹಿತಿ ಮತ್ತು ಸೌಲಭ್ಯಗಳಿಗೆ : ನಿಮ್ಮ ಹತ್ತಿರದಲ್ಲಿರುವ ಪ್ರಾಥಮಿಕ ಆರೋಗ್ಯ ಕೇಂದ್ರ, ಉಪ ಕೇಂದ್ರದಲ್ಲಿರುವ ಮಹಿಳಾ ಆರೋಗ್ಯ ಸಹಾಯಕರನ್ನು ಸಂಪರ್ಕಿಸಿ.

ತಾಯಿಯ ಎದೆ ಹಾಲು ಮಗುವಿಗೆ ಸರ್ವೋತ್ತಮ ಆಹಾರ



S.K. Lakshminarayana (Babu)

LEISURE

PHOTO QUIZ....3

Name this legendary artiste?



QUIZ OF FINE ARTS.....3

1. What is Dhatu in music?
2. What is Narikela rasa?
3. What is its significance in music?
4. Explain its features?
5. Give an example for Narikela rasa?
6. Hindola resembles _____ raga of Hindusthani music.
7. Name the artiste who presided over this year's Gayana Samaja conference?
8. Who was Shat kaala Marar?
9. What was his speciality?
10. Name the opening items of a Bharatanatyam recital?

SOLUTION TO QUIZ OF FINE ARTS....2

1. A drum with two faces or heads like mridanga or tavil.
2. Literally means grape juice.
3. It is a well known classification in literature and musical compositions.
4. It is based on the style, emotional appeal and rasabhava of the works of a poet or a composer.
5. Thyagaraja's krithis.
6. They are simple, homely, polished, beautiful and charming. There is no effort involved in enjoying them.
7. What is Melakartha to Karnatak music is Thaata to Hindusthani music.
8. Ten. 9. Varna.
10. Varna, pada, javali, tillana etc.

SOLUTION TO PHOTO QUIZ.....2

It is well known artist Marga Sathu in Nangiar Koothu.

The love of Mammon and the lure of the lucre

"Money and power have become two major forces to contend with today. Definitely it is an overall environment problem where money has become an integral part of life. Unfortunately, this is true of the arts world as well. Performances are turning into commercial ventures, artistes are hiking up their prices, dancers are giving money to the organisers to perform, bribes are in and promotion of the arts are having a field day. They have the basic necessities and one should not grudge them that. The sadness is more towards their materialistic attitude and commercialism of their art. The love of Mammon and the lure of the lucre are as significant as the art itself."

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